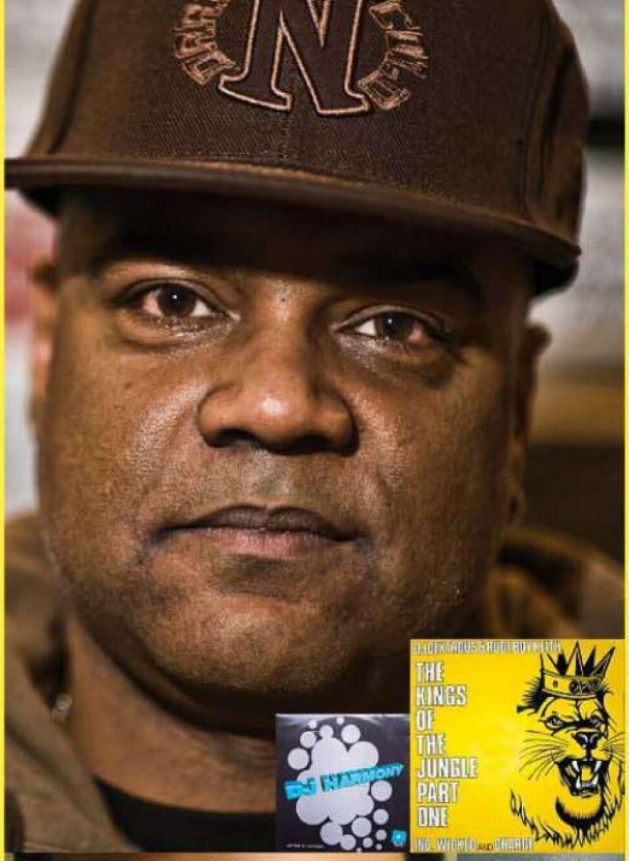
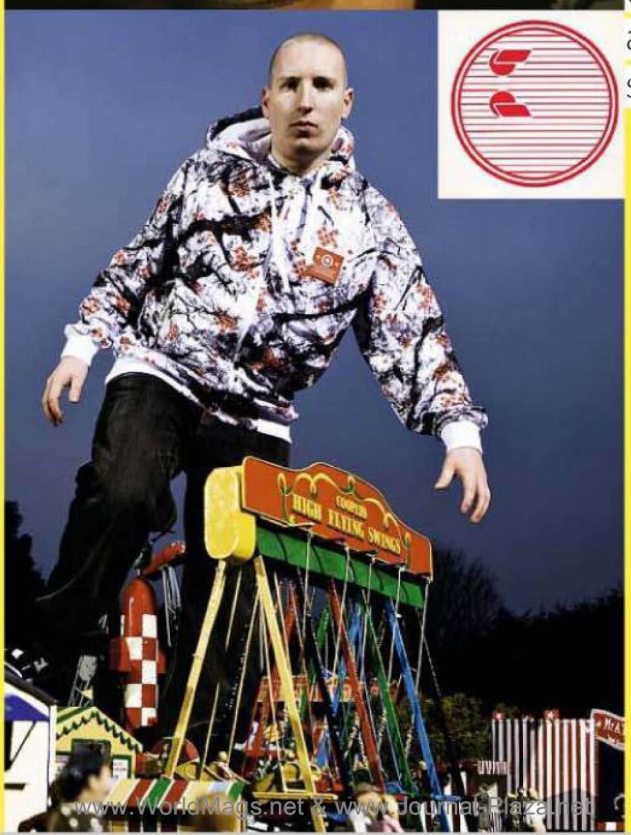
JUNGLE BREAKS

Junglist beats are making a comeback, so rediscover the art of manual beat-slicing as we show you how to use them in your tracks

cm DVD
ON THE DVD

A collection of breaks can be found in the **Tutorial Files** folder





> There have been few styles of underground dance music as unique and notorious as jungle. Its combination of heavy basslines and twisted, mashed-up breakbeats gave it a feel quite unlike anything else. While the lineage of DnB can be traced back to the very earliest days of hardcore rave music, the radical breakbeat manipulation that characterises jungle developed much more quickly.

The first tracks with really prominent breakbeat edits began appearing on labels like Moving Shadow during 1993, with Omni Trio's *Renegade Snares* and Deep Blue's *Helicopter Tune* among the better known examples.

Although beats had always been an important part of hardcore, they now became *the* focus of tracks – pitched snare edits took the place of hooks, and timestretched breakbeats served as melody lines. As jungle developed, the ravey noises and stabs of 92-era hardcore started to disappear, until the genre – from the minimal, atmospheric sounds of DJ Crystl's *Roll the Beats* to the jump-up ragga of Krome & Time's *Ganja Man* – became driven almost entirely by drums and bass.

This style of DnB would in a few short years be replaced by the more minimal sounds of Alex Reece-style 2-step and industrial Ed Rush-esque tech-step. However,

"Pitched snare edits took the place of hooks, and stretched breaks served as melody lines"

over the past few years, jungle beats have seen a resurgence in DnB, dubstep and wobble house. Big tunes such as Skream's remix of La Roux's *In for the Kill* and Danny Byrd's modern day jungle mash-up *Shock Out* have brought the bonkers sounds of jungle beats back into the spotlight, so in this tutorial, we're going to take a look at some classic jungle production techniques that will have you rolling out the riddims in no time.

You'll find a selection of suitably junglist breaks in 24-bit WAV format on the DVD, and we'll be showing you how you can slice, dice, pitch and process them into amazing new sounds.

So, without further ado, prepare to get seriously old-school as we revisit some timeless, seminal sounds and rinse one out for the jungle massive.

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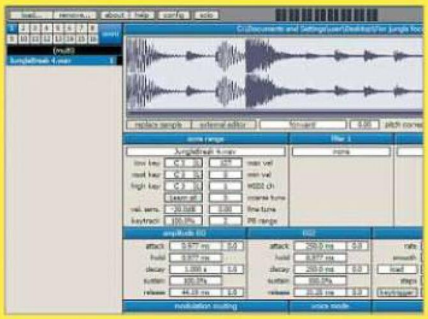
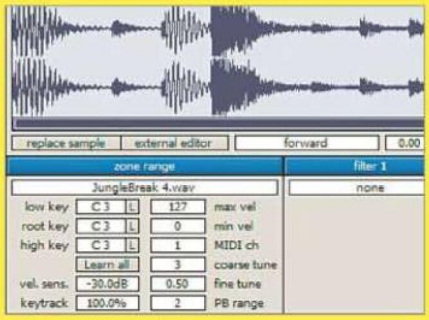
> Step by step Old school beat-slicing

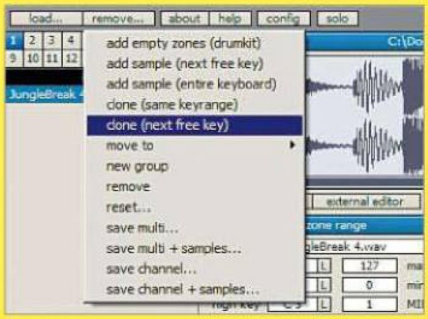
1 > An easy way to get an authentic jungle feel is to chop your breaks into chunks, rather than individual beats. You can use any software sampler for this, but we're going for Vember Audio's shortcircuit, which you can download for free from **www.vemberaudio.se**. Call it up in your DAW, set the tempo to **170bpm**, and drag **JungleBreak 4.wav** from the **cm** DVD onto note C3 in your sampler.



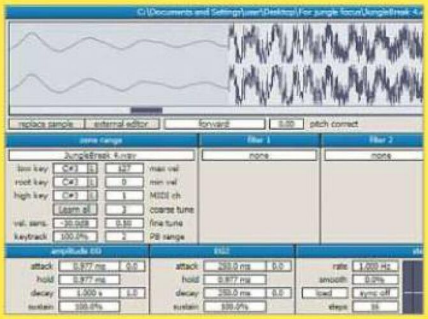
2 > Because we're playing the sample back at the original tempo in the sampler, it's out of the time with the project. We need to pitch it up to put it in time. Trigger the sample to play over one bar and put your DAW in loop mode. Turn on your DAW's metronome and locate the sample's pitch controls – access these in shortcircuit by double-clicking the sample name.



3 > Currently the break is playing back too slowly, so start by increasing the **Coarse** (or semitone) **Tune** field in your sampler until its sitting roughly in time with the metronome. Then use the **Fine** (or cent) **Tune** field to get the beat sounding as tight as possible. You should find that a setting of **+3 semitones** and **50 cents** gets this particular beat sounding reasonably tight.

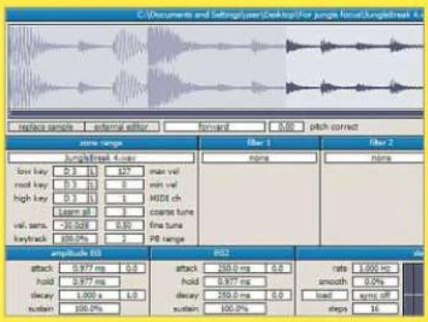


4 > Remember when working with sampled breakbeats that their timing maybe not be perfect, and they'll likely have their own swing. This can cause issues when layering drum parts and other breaks over the top of them, but we'll look at that later. For now, copy the keyzone to the next key up. In shortcircuit, right-click the keyzone in the menu on the left and select **Clone (Next Free Key)**.



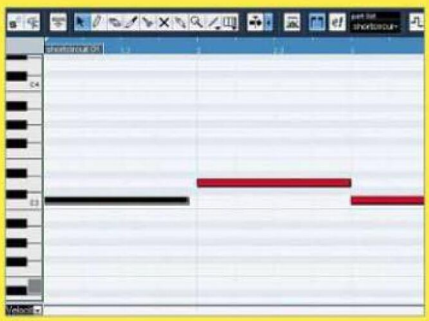
5 > Move the start point of the sample so that it begins with the snare using your sampler's waveform editor. In shortcircuit, this is done by right-clicking the waveform and selecting **Set Zone Start**. Zoom in to set the start point at the exact start of the snare – turn off the 'snap to zero' function to make this easier.

6 > Now edit the MIDI part, so that the second sample is triggered on the second beat of the bar, like so. On playback, the beat should sound just the same as it did before. The crucial difference is that you can now trigger the snare to play whenever you want. By slicing up more parts of the beat in this way, we can reprogram the pattern of the beat as we see fit.



7 > Copy the second slice onto the next key. This time, set the start point to the beginning of what some onomatopoeically describe as the "chicken tikka" hi-hat rhythm, as shown here. The MIDI should also be edited such that the third sample is triggered half way through the bar.

8 > We could slice out the second snare, but in this beat, it's the same as the first, so let's get to the fun stuff – rearranging the break. Copy the MIDI pattern we've drawn here. The break will play back in time, but you'll notice that the pattern has been completely changed.



9 > There's one hitch – there's a small bit of snare at the end of the kick sample before the hi-hat section. This can be killed by turning the MIDI editor's snap off and making the note that triggers the kick part slightly shorter. Go too short, however, and the beat will sound truncated, so zoom in to help you get it to exactly the right length.

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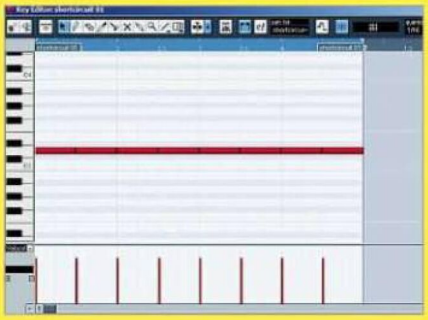
Source direct

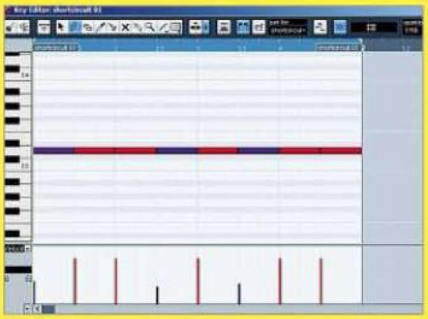
If you want to make your own jungle breaks, you're going to need some source material to start with. You'll find a selection of ready-to-rock beats on the disc, in the Tutorial Files/Focus folder, but there are plenty of other places to get your hands on funky fresh loops. One extremely useful resource is junglebreaks.co.uk, which features a selection of classic breakbeats in high quality WAV format. This excellent site is packed with information, including where you can find the full versions of the tracks used, and also mentions some of the classic jungle and DnB tracks that the breaks were used in.

If you fancy a little lightweight beat-mining, there are some excellent compilation albums of famous breakbeat tracks out there. For the best quality possible, you'll want to make sure you acquire these in a lossless format such as CD or WAV. If your local record shop can't help, try an online one such as Amazon or, for downloadable WAVs, www.junodownload.com.

There are also plenty of sample libraries available offering both vintage-style breakbeats (such as Industrial Strength's Vintage Breaks, Volume 1, available for download from www.loopmasters.com), and classic breaks (like Jungle Frenzy, which can be picked up at www.timespace.com).

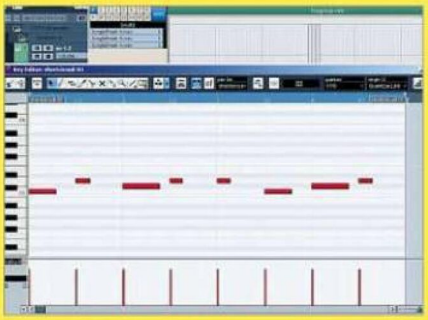
> Step by step Using velocity and length





1 > Continuing with the beat we've already created, let's look at how subtle velocity changes can help a beat sound more 'rolling'. Delete the previous MIDI pattern and copy the one shown here, which has the hi-hat slice on eighth-notes. The constant velocity level makes it sound unnatural and un-rhythmic, so let's funk it up a bit.

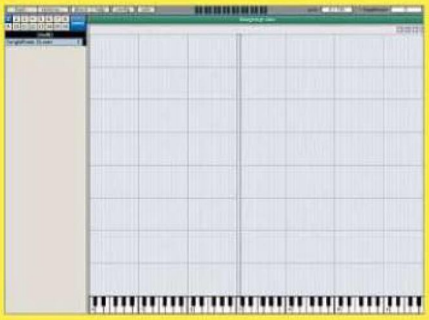
2 > Turn down the velocity levels of the first, fourth and sixth notes, as shown. The simple loop now has much more energy and groove – not because we've added volume, but because we've taken it away at strategic points. Understanding the importance of contrast such as this is essential when it comes to programming beats in any style of music.

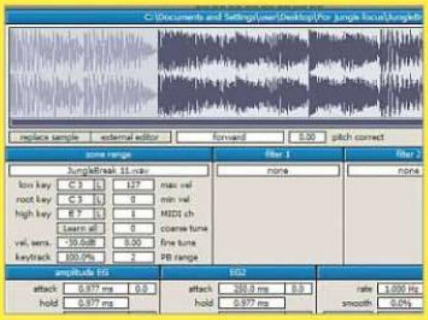


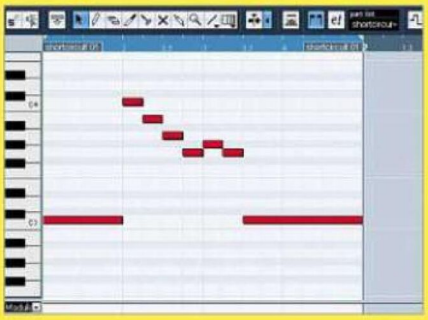
3 > Copy this pattern shown here. This is another classic jungle technique – creating a delay-style effect on drum sounds by repeating them quickly with falling velocity levels. You can also do this with rising velocity levels to create a reverse delay-style effect.

4 > You can get a less rolling feel by turning off your sequencer's snap function and decreasing the length of the notes, as we have here. This will play only the first slice of each sample, giving a 'steppier' feel that's closer to that late-era jungle sound.

> Step by step Pitched snare effects







1 > Create a new project and load your sampler. This time, we're going to create a classic pitched snare effect in the style of Krome & Time, amongst others. Create a sampler and drag **JungleBreak 11.wav** onto note C3, and set your DAW to 170bpm, which is more or less the tempo of the break.

2 > We want to be able to play this sample across the keyboard, so drag the **High Key** up a few octaves. Then, bring up the waveform display of the sample and locate the first snare, which is the third major beat, as shown above. Now when we play the sample, it'll start with the snare, and we can play it chromatically like an instrument.

3 > Copy the pattern we've used here to create a rushy jungle beat with a pitched snare motif. If you want to use other slices of the beat, too, simply create a new keyzone in the area below the keys that the snare starts on. You can use this pitched snare effect on other drum sounds, too, but it works best with snares, generally.

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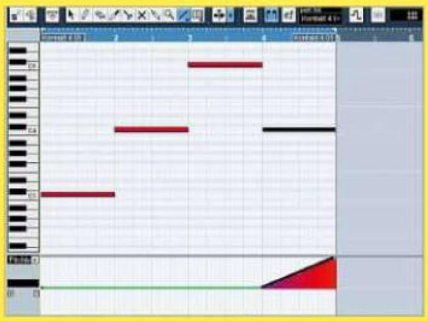
> Step by step Timestretching and pitchshifting effects

1 > Back in the early 90s, hardware samplers had limited audio editing capabilities, but some of them featured basic timestretching. We can replicate this effect in software, specifically with Native Instruments Kontakt, the demo of which can be downloaded from NI's website. Start a new project at 170bpm, load Kontakt and drag **JungleBreak 11.wav** onto it, creating a new instrument.

2 > Click the spanner icon to open the editor, then click the **Mapping Editor** button. Stretch the sample's keyzone across the whole of the keyboard. This enables us to play it up and down the entire keyboard, but in default Direct From Disc (DFD) mode, the tempo of the break will change. Switch to **Time Machine 2** mode instead.



3 > This mode applies real-time granular timestretching. To get an approximation of classic old-school hardware sampler timestretching, change the pitchshifting mode from **Default** to **Large (e.g. polyphonic)**. If you're using a MIDI controller, try playing the beat back in different octaves to hear that magnificent metallic timestretching effect.

4 > Currently the **Release** of the amplitude AHDSR envelope is set to **300ms**. Turn it all the way down to **0ms**. Create a MIDI object and copy the pattern shown here, which plays on ascending octaves. For the last bar, it should play on the second octave and pitchbend up smoothly. Remember to set the pitchbend at the start of the first bar to **0**.

5 > By default, the Kontakt instrument's pitchbend range is set to only a couple of semitones. We want to be able to bend it through a whole octave, enabling us to get something close to the Eventide Harmonizer real-time pitchbend of Rufige Crew's *Terminator*. To do this, click the **Mod** tab in the Source panel and turn the pitchbend modulation amount up to full.

6 > There you have it: authentic-sounding old-school pitchshifting. For another twist on this effect, turn Kontakt's **Speed** knob down to **50%**. The beats retain their pitch, but play at half speed, creating yet more awesome granular processing artifacts. Also, try the old **Time Machine** pitchshifting mode, which gives the beats a slightly different timbre.

Five classic jungle beats

Engineers Without Fears - *Rhythm*
The B-side of the much more famous *Spiritual Aura*, the aptly-titled *Rhythm*, creates a rushy, melodic tangle of pitchshifted beats, and is laced with simple but effective drum edits.
www.youtube.com/watch?v=qWGqX49q9vQ

Nookie - *Give A Little Love (94 Lick)*
This hands-in-the-air anthem from DnB veteran Nookie interweaves the Amen break with 4x4 kicks and catchy pitchshifted fills. This track shows how well jungle-style breakbeat programming can work with 4x4 beats.
www.youtube.com/watch?v=GsRkBbk777E

Renegade - *Terrorist*
One of *the* definitive jungle tracks, this heavy tune from Ray Keith's Renegade alter-ego combines funky Amen rhythms with rolling *Think* breaks. A massively influential track, *Terrorist* set the template for the countless Amen mash-ups that followed.
www.youtube.com/watch?v=ppkoQFhQ2Hg

Krome & Time - *The License*
Original junglists Krome & Time take Amen mash-ups to their logical conclusion with this crazy slice of ragga jungle, featuring ridiculous snare rolls and ludicrous cymbal crashes. The pair score bonus points for include some subtle touches of *Funky Mule* along with the Amen madness.
www.youtube.com/watch?v=OW1Obemx6Ho

Omni Trio - *Torn*
Omni Trio's *Renegade Snares* might be his most famous work, but his back catalogue is full of gems, including this slice of breakbeat bliss, which boasts a tight, rolling intro, a drop featuring epileptic Amen edits with timestretched snare hits, and some excellent filter and phasing effects.
www.youtube.com/watch?v=GkAHMeBAN6U

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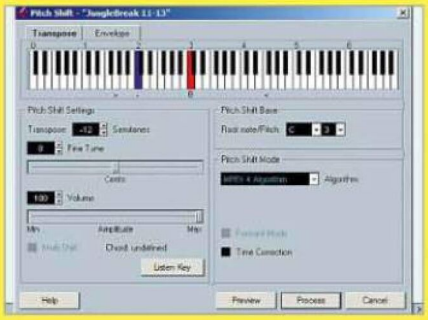
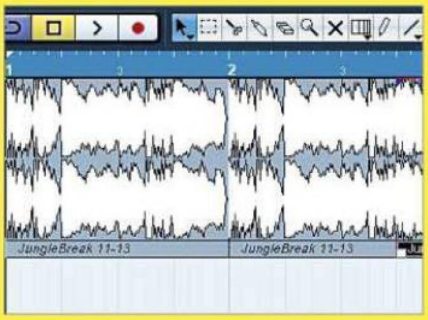
> Step by step Classic jungle processing effects

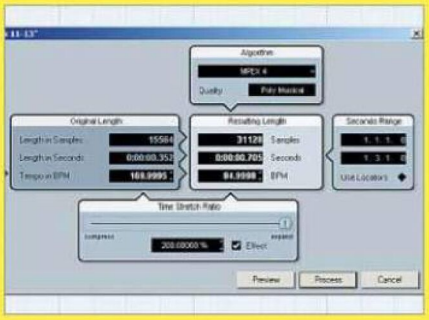
1 > Now let's use a few more classic jungle effects to create a completely mashed up beat. Start by creating a new project in your DAW, and set the tempo to 170bpm. Drag **JungleBreak 11.wav** onto an audio track and copy it out so that is plays eight times, as shown.



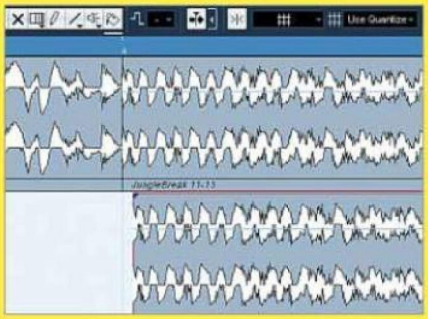
2 > Slice the second bar at the third beat, where the second snare plays. We want to pitch this down an octave without granular processing. To do this in Cubase (see you DAWs documentation on pitchshifting if you're not using Cubase), right-click the snare and select **Process»Pitch Shift**. Deactivate the **Time Correction** checkbox, and set the **Transpose** amount to **-12 semitones**.



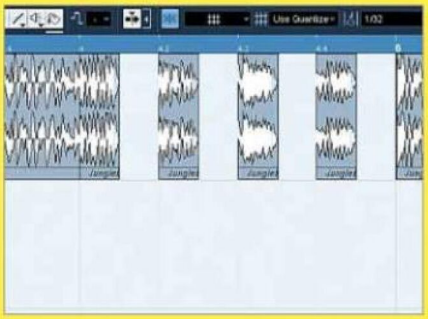
3 > Click **Process** to pitch the snare down. This sort of processing works in a variety of ways in different DAWs – if the process causes the snare to overlap the first beat of the next bar, shorten it so that it finishes at the end of the bar. Pitching the beats up in the same way works, too, but of course, you'll need a longer beat, as it will play through in half the time when pitched up an octave.



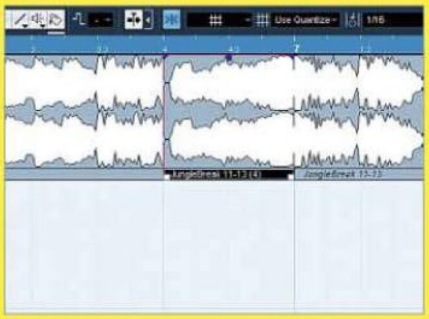
4 > Next, slice at the second snare in the third bar. We want to timestretch the beat. If you're using Cubase, right-click the snare and select **Process»Time-stretch**. Set the **Algorithm** to **MPEX4 Poly Musical**, and the **Time Stretch Ratio** to **200%**. Click **Process** to stretch the snare. Again, shorten it if it overlaps the start of the next bar.



5 > Slice at the second snare in the fourth bar. Copy the snare down onto a new audio track, but move it to the right slightly with snap turned off, so that it plays slightly later than the original. Turn both down to **-3dB**. This creates a phasing effect, which can be adjusted by moving the copied snare backwards or forwards in time.

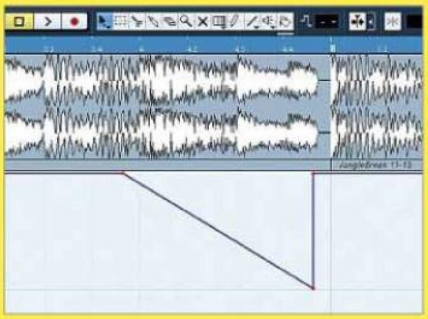


6 > Slice the second snare of the fifth bar. We're going to perform a rapid chop on this beat. Set your DAW's snap to **1/32**, and slice at each 32nd-note. Delete every second slice and you'll get a stuttery chopping effect. You may find that adjusting the fade settings helps blend everything together if these slices click or are slurred.



7 > Reversed beats are always good fun and can help lead into a new section or simply spice up a beat that's flagging. Slice out the snare in the sixth bar, and reverse it – in Cubase this is done by right-clicking it and selecting **Process»Reverse**.

8 > Another classic jungle technique, as employed by the likes of Doc Scott and Photek, is the low-pass filter fill. Add a filter plug-in to the track – pretty much any one will do – and set it to low-pass mode. Automate the cutoff frequency, so that it drops over the final beat of the seventh bar.



9 > Depending on your DAW and filter plug-in, you may notice that even if you return the filter cutoff frequency to maximum dead on the first beat of the next bar, it doesn't actually return to its maximum value during that beat. To compensate for this, turn your DAW's snap function off and move the automation curve slightly to the left. **cm**

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